

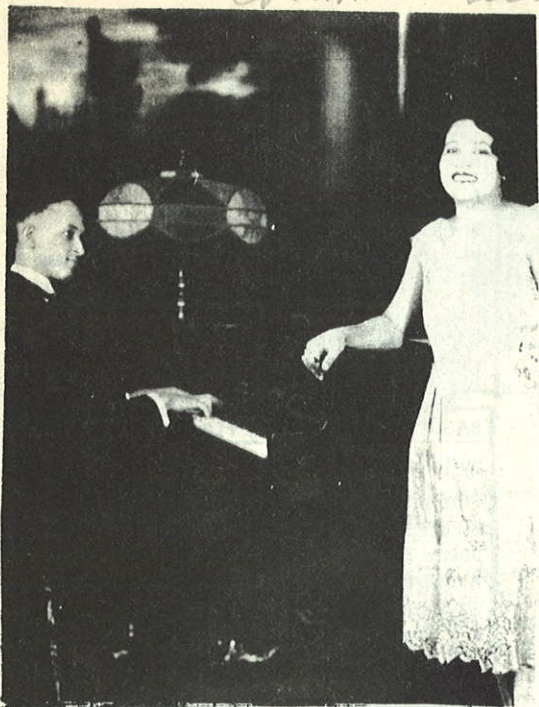
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THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION
ISSUE 104
March 1970
30 cents

**record
research**

photo, courtesy
of J. Robert Maitler



**LUCILLE HEGAMIN'S
LAST PERFORMANCE**

by Len Kunstadt

*PERSONNEL ON
HISTORICAL
RECORDS LP
5829-8
"VERTICAL JAZZ"
(GOLDEN STATE OR.,
LH & MIFF'S
STOMPERS.)
P. 7*



Upper Left: J. Cyril Fullerton with LH during their Cameo recording days (1923)...
Upper Right: Victoria Spivey with LH (1931) ...
Center: LH & Her Blue Flame Syncopaters with Bill Hegamin, piano (1921) ...
Lower Left: LH, "The Chicago Cyclone" during her Jelly Roll Morton-Tony Jackson days (1917)
Lower Right: LH with Broadway Jimmy in LH's own show, "Jazz Jubilee" (1922)

Phil Napoleon Or. - see p.4



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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac



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LUCILLE HEGAMIN'S
LAST PERFORMANCE
by Len Kunstadt



On March 4 & 5 of 1970 Lady Lucille Hegamin gave her last two and final performances before an attentive audience of show business personalities, friends, relatives and members of the church. Your writer was Lucille's friend and biographer who had the very fortunate opportunity to document her life and times in music (see RR 39, 40, 41 and 43 of RR and Derrick Stewart Baxter's recapitulation for the pages of the British based "Jazz Journal"). The remains of Lady Hegamin lay royally in state this March 4th at the Griffins-Peters Funeral Home on 2284 7th Avenue in the heart of Harlem, U.S.A. Just within walking distance you could see Smalls Paradise, the Renaissance Casino, the Lincoln Theatre (now a church) and the Lafayette (a gutted ex-supermarket) where Lucille was once one of the most lucrative drawing cards with her songhits and show productions during the great era of Negro creative expression in the 1920s.

Lucille Hegamin left this world on March 1, 1970 after a more than 4 month battle with declining health at the Harlem Hospital also within walking distance - and if I know Lucille she fought a hard fight against overwhelming odds. She was a tough competitor. Flashes of our 15 year association became vivid again for she was the teacher and I was a student. She was such a fine source of historical lore - much of which she was part of herself.

For some reason I could not believe that these remains were that of Lucille Nelson Hegamin Allen who last November 29th celebrated her 75th birthday. She looked to me like photos of vivacious Lucille of over 50 years ago when she was the belle of a then new syncopated blues song. She was there at the beginning of W. C. Handy's "St. Louis Blues" which she claimed she first introduced to the public. She also mentioned that she was the first to sing the perennial standard "Pretty Baby" with none other than the composer, Tony Jackson at the keyboard. She also introduced the "Jelly Roll Blues" with the incomparable Jelly Roll Morton playing the piano. I have the original score which Jelly scored for her exclusive use - a truly wonderful gift from Lucille to your scribe. And there's so much more. Her career carried her from about 1910 to the early 30s. Her voice was projected on more than 20 record labels (Arto, Paramount, Cameo, Columbia, Black Swan, Okeh - to name a few). Her "Arkansas Blues" must have set some type of industry record as it appeared concurrently on at least 12 different labels in 1921. Her singing of "He May Be Your Man (But He Comes To See Me Sometimes)" will forever be identified with Lucille as it was her theme song which she sang throughout her career. She was big time and big money with choice employment throughout the country. She worked with the giants in the industry - people like Duke Ellington, James P. Johnson and Clarence Williams. Yet at the pinnacle of success her star suddenly fell. Lucille would never tell me why this occurred. After practically being a daily newsworthy item her name disappeared from the press and the billboards. All Lucille would hint to me is that she retired and went into other interests. And so Lucille Hegamin's brilliant career faded into the dusty pages of obscurity.

About 30 years later interest in Lucille became evident again; when her four-part series appeared in RR - and when she

re-entered recording channels again in 1961-1962 with some significant releases for the Prestige Bluesville and Victoria Spivey record lines. Lucille was a game courageous woman who all through my association carried the crippling marks of a stroke which affected her side and leg movements. I understand she suffered this infirmity not too long before I was introduced to her. Yet the pain and discomfort that most assuredly burdened her was kept in the background - as she cheerfully carried herself with dignity and poise. She made every effort to do away with her cane - and often with almost a girlish impudence she would hand me her stick and make it across the floor in a few steps with gusto. Lucille was no one's fool. She was an intelligent, quick-witted, imaginative woman with a laconic outspoken tongue when you hit the wrong nerve. Our last active meeting was in 1968 when I carried Lucille to one of our group get-togethers, Record Research Associates. This was not her first time at these meetings. She just loved these shindigs - especially the way the researchers 'would make her sweat' as they were trying to siphon off some of her fascinating memories from her vast reservoir of history-making adventures. We left after a few hours and traveled to mid-town where Queen Victoria Spivey was producing a record session for her record label with the Muddy Waters Blues Men. The boys were laying down a searing blues number when we entered the studio. Victoria bellowed out to the boys to stop - as she introduced Lucille to them as a Queen in her own right. The feverish music came to such a sudden stop as though somebody pared it off with a sharp knife. Lucille's lower lip curled with amazement and delight as she glibly snapped, 'Hello fellows, it's nice to be with you. Please don't let me interrupt you. Thank you'. This in a way was Lucille as I knew her. She just was so happy to be with people.

On March 5th Lucille was last seen at her beloved Mother A.M.E. Zion Church at 140-6 West 137th St., her remains again laying in state. During the last 50 years she was a devoted member of the church, participating in many church affairs. For many years she was the chairman of the annual musical program. I was privileged to see two of these events. They were run with protocol and efficiency. Her own vocal of "Mighty Like A Rose" with its high register flavorings was always an audience pleaser. Her funeral services contained scriptures and prayers by the Rev. George W. McMurray and Rev. Peter A. Price. Mr. Walter Richardson's majestic baritone filled the temple hall with a "A City Called Heaven". After the eulogy, viewing of the remains, benediction and singing recessional "Abide With Me," the honorary pall bearers led by the venerable Leigh Whipper with yours truly included took their positions and watched the casket make its way to the front to an awaiting hearse. Lucille is survived by a devoted sister Minnie Nelson of Washington, D.C. and some close cousins. From a rising star in Macon Georgia, her birthplace, to her final resting place at The Evergreens in Brooklyn New York, more than 70 years have passed in between in which Lucille Hegamin has contributed herself to her community in service and in song. Her history will always be with us. Thanks to the medium of phonograph records her voice will be perpetuated for all time.



PHIL NAPOLEON AND HIS ROSEMONT BALLROOM ORCH. - 1927 - compiled by Len Kunstadt

Woody Backensto's VERTICAL JAZZ column in this issue has inspired this long overdue research on Phil Napoleon which your editor has been meaning to put into print for some time. In a way the following will either correct and/or add to the known personnel appearing in Rust's current Jazz Records discographical work regarding Phil Napoleon in the year of 1927. Three sources have been utilized in preparing this research report.

- 1/ Reports from trade papers in 1927 with special emphasis given to a March 1927 ORCHESTRA WORLD report which gave personnel and some running details on the progress of Phil Napoleon and his Rosemont Ballroom Orch.
- 2/ An interview with Phil some time ago when he was resident at Nicks in Greenwich Village. (Unfortunately my notes have been misplaced - so I may have to rely on memory).
- 3/ A band photo of the band, apparently of 1927 vintage.

Now, here's the research:

- 1/ The March 1927 Orchestra World reported the following: "Phil Napoleon Orch - now at Rosemont - Broadcast over WRYNY three hours weekly on Monday, Thursday and Saturday - earned sobriquet "Emperor of the Air"... Frank Ward, sax and arranger; Ted Rath, trombone; Carol Thorne, Carl Ulrich, reeds; Warren Hookway, Azavedo and Napoleon, trumpets; Dave Skine, banjo; Edward Stern, tuba; Charles Jondro, drums; Harry Hoffman, violin and Fran Urgneau, piano." (Ed note): please note that this is a 12 piece unit and Rosemont was located in Brooklyn. Spellings of surnames should be held in suspicion.
- 2/ Regarding my interview with Phil. Whereas most everybody has Phil pretty well-defined to the Original Memphis Five very little was known about his late 20s adventures - perhaps some of his most successful years in the biz. If my memory serves me right I believe Phil told me that most of the personnel above were responsible for the Pat/Pe, Victor and Edison dates - and that Phil by himself was also doubling with Nat Shilkret for recording purposes on many dates. Except for a short hiatus in late December of 1926 'to make pictures' Phil was Rosemont booked from December 1926 through at least November 1927. A copy of this issue will speed its way to Phil in Florida so he can check on my memory of our interview.
- 3/ This band photo may be very timely for this research. It probably matches the personnel given in the Orchestra World report. Please note that there are 12 musicians pictured in the photo.

And now here is Phil's known recorded work under his own name from just the December 1926 Pat/Pe session and concluding with the November 12, 1927 Edison date via Rust's Jazz Records which would fairly encompass his Rosemont Ballroom stay. Please be advised that I do not know of Rust's sources for his personnel. All the dating and master number information for the Edison recordings came from my Edison research done a decade ago (see issue RR 19) and has been reprinted by Rust in his Jazz Records latest volume.

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NAP
PHIL NAPOLEON AND HIS ORCHESTRA : Phil Napoleon, (?) Jules Levy, Jr. (tpts.); on some sides Bill Moore or Leo McConville replace Levy; Vincent Grande or Miff Mole (tbn.), Manny Prager (clt./sop.), George Bohn (clt./alt.), unknown ten., Frank Signorelli (pno.), Julian Davidson (gtr.), Joe Tarto (tbs.), Ted Napoleon (dms.), Walter Neff (vcl.)-1 New York, December, 1926.

107266 Whefe Do You Work-a, John ? - 1 PA 36572, Per 14753
107267 In A Little Spanish Town (waltz) - 1 PA 36573, 11330, Per 14754, P-303
107268 It Made You Happy When You Made Me Cry-1- 11335
NOTE:- Perfect P-303 as LENOX DANCE ORCHESTRA; other Perfects as TUXEDO ORCH.

New York, December 23, 1926.

11394 Go, Joe, Go nEd 51908
11395 Tiger Rag

New York, February 7, 1927.

37744-3 Tiger Rag Vic rejected
37745-2 Clarinet Marmalade

New York, February 24, 1927.

11539 It Made You Happy When You Made Me Ed 51960, Amb 5309
Cry - 1
11540 The Cat Ed 51962

New York, March 22, 1927.

11594 Rubber Heels Ed 52021
11595 Clarinet Marmalade

Two tbn. used on next session; Billy Murray (vcl.)-2
Camden, N. J., March 31, 1927.

38313-1 Take Your Finger Out Of Your Mouth-2 Vic 20603, HMV B-5331
38314-2 Go, Joe, Go
38315-2 Clarinet Marmalade Vic 20647

New York, April 6, 1927.

11628 Mary Dear, I Miss You Most Of All Ed 51996
11629 La Lo La Ed 51997
11630 Underneath The Weeping Willow Ed 51996

New York, November 12, 1927.

18027 Moon Of Japan Rejected
18028 Five Pennies Ed 52147

ADDENDA TO ABOVE DISCOGRAPHY: Pictured below is the Pe master 107268 B (Pe 14754-B) under the BAR HARBOR ORCHESTRA credit. It approximates the number of musicians of the Rosemont orch. Musically it is a good uptempo foxtrot featuring hot tp, a smatter of hot tb, in a semi-dixieland arrangement. The reverse is a waltz (see master 107267 above) and as Rust has listed, the title is by the Tuxedo Dance Orchestra.



P.S.: Melodically portions of above are a dead ringer for the popular "MAME" in today's music scene.



(FROM LIGHT CRUST DOUGH BOYS TO THE COFFEE GRINDERS) (ca. 1955)

THE COFFEE GRINDERS: 1 to r - Lee 'Asa' Woodward, J. B. Brinkley, Kenneth Pitts, Parker Willson, Marvin Montgomery, Teddie Graves

THE COFFEE GRINDERS

by Floy Case

(Submitted by Bob Healy in the interest of Western Music research)

(Healy note): The following was copied from a published country music magazine of about 1944, but name of such is unknown as only the pages containing the article were available.

When it's 12:30 noon in Texas you can just bet your last pair of cowboy boots that the majority of housewives turn their radio dials to KGKO or other stations of the LONE STAR CHAIN for Parker O. Willson and the inimitable COFFEE GRINDERS. Perhaps you in other parts of the nation will remember them best as the famous LIGHT CRUST DOUGHBOYS, for their Okeh recordings were best sellers from coast to coast.

The COFFEE GRINDERS, whose name you know is derived from the fact that they are sponsored by the Duncan Coffee Company, also grind out a good variety of what people in general usually call "corn", but in this case it is very Sweet Corn, for the music and chatter as dispensed by this veteran radio gang is definitely on the smooth side. No blunders or stumbling for these Coffee Grinders, for hours of rehearsal have made them letter perfect.

In 1930 or 1931 W. Lee O'Daniel who was president of the Burrus Mill and Elevator Company hit upon the idea of putting a hillbilly program on the air for the mill. He rounded up two or three employees who could play and sing and with him as their emcee they hit the air as W. Lee O'Daniel and The Light Crust Doughboys. (Light Crust being the name of their leading flour). Among the very first Doughboys we find such outstanding names as Bob Wills, Milton Brown and Herman Arnspiger. Bob and Milton later left the group and organized their own bands; Bob going to Okla. and taking Herman with him, and Milton Brown staying here where he soared to fame with his Musical Brownies. Injuries sustained in an auto accident resulted in his untimely death in 1936 at the height of his career.

Along about 1933 the Doughboys were "Discovered" by Arthur Satherly a talent scout for the Col. rec. Co. He signed them up for a series of recordings on the Okeh label and they continued waxing for this company until the ban stopped all recordings. The "Cattle Call" as sung by Jim Boyd was perhaps their best selling record.

One of their later records that I have and like a lot is "Have I Lost Your Love Forever/Why Did You Lie To Me"

In 1935 W. Lee O'Daniel resigned his position with Burrus Mill in order to go into the flour business for himself. Inaugurating his own program of the Hillbilly Boys to sell Hillbilly Flour he took with him several of the Doughboys, among them Leon Huff, later known as the Texas Songbird. He was called Ezra with the Doughboys. Leon has just recently been with Bob Wills but I've heard that he has now left that group. I believe I'm safe in saying that when W. Lee left the only remaining two Doughboys were Cliff (Doc) Gross and Kenneth (Abner) Pitts, both fiddlers. Kenneth is still with the band today and has the distinction of being with the band longer than any other member. Cliff has his own band over Ky. way, and at my last account was at WINN, Louisville.

Eddie Dunn came over from WFAA Dallas as the new M. C. bringing with him several boys who had been playing from that station with the WANDERERS: Marvin (Junior) Montgomery, Dick (Bashful) Rinehart, Bert (Buddy) Dodson and Muryel (Zeke) Campbell. Marvin is the only one of the four still with the band today. Dick Rinehart later went to Hollywood where he worked with the Jimmy Wakely Trio on Gene Autry's CBS Melody Roundup Show, and also in pictures. However he is back in Ft. Worth now working for the Plastelite Co. You've all heard his well known lament "Fort Worth Jail", I'm sure. Bert Dodson later returned to Dallas and along with Freddie Martin and Jerry Scoggins organized the CASS COUNTY KIDS, a good trio composed of accordion, gtr. and bass. Zeke Campbell decided to get out of the entertainment field and went to work at a local packing plant.

This group that I've just mentioned plus Eddie Dunn and the ones from Dallas, together with Doc Gross and Abner Pitts went to Hollywood where they appeared in the picture "OH, SUSANNA" with GENE AUTRY. They also had parts in "THE BIG SHOW", most of which was filmed in Dallas during the Texas Centennial. Eddie Dunn was later replaced by Larry Rowell of Hollywood, who in turn was replaced by Parker Willson.

After Cliff Gross left the band Cecil Brower became the other fiddler for the group. He received his first radio experience with Milton Brown's Musical Brownies, and also worked with Roy Newman's band from WRR, and then was with the nationally famous Ted Fio Rito for two years. Soon after the war began he enlisted in the Coast Guard and is at present stationed in Florida. Jim Boyd of WRR Dallas also came over and worked with the Doughboys for several months. He was next in line to use the name "Bashful" on the air. He also campaigned with O'Daniel's Hillbilly Boys as the "Texas Mocking Bird". At present he has his own band

known as Jim Boyd and the Lone Star Cowboys on KRLD, Dallas.

Other former members are JOHN WILLIAM (KNOCKY) PARKER. He is presently in the air-corp. Frank (Ted) Reneau played the pno., solovox and accordion with the Doughboys until the Army called him. Joe Ferguson became the last "Bashful" with the group, and he had been with Bob Wills for four years before joining the Doughboys. Many listeners will remember Ramon De Armon or SNUB as he was known on the program, but he was fatally burned in a gasoline explosion a few years back while a member of the Doughboys.

This brings us down to the present day Coffee Grinders. But how - and why did they get their name? In 1942 Burrus Mill decided to sponsor a news program that would be more timely, thus they dispensed with the services of the southwest's most popular band for the duration. And just a word here in regard to another group you may have heard as the LCD. In the last few years Burrus Mill has expanded over into what we call the "old south", and they do have a small group there known as the LCD, but in no way are they connected with the original band. (1) Meanwhile the Duncan Coffee Co. was just awaitin' for such a break, so when the boys became available they changed names and sponsors and hit the air as the COFFEE GRINDERS.

First, there's Parker O. Willson who was born in Taylor, Texas, Oct. 16, 1908. He first worked as a printer, then became a rich baritone voice and usually sang one solo on each program. Then he later became an announcer on WBAP. He accepted the position of becoming master of ceremonies and advertising manager for Burrus Mills and started work with the band on Sept. 1, 1937. He presently takes off from his defense job at American Mig. Co., where they make shells for the Army and Navy, and rushes to the studio for his noon program, and then back to work again.

Kenneth Pitts, on fiddle and sometimes on accordion, and clarinet for a local brass band, and Cecil Brower on fiddle are also at the Amer. Mig. Co., and in the Coast Guard respectively.

Marvin Montgomery on banjo is equally skilled on the tenor or standard gtr. and also plays the E flat alto horn in the local brass band. He worked with the Wanderers on WFAA with Eddie Dunn before joining the Doughboys in 1936.

J. B. Brinkley first worked with Papa Sam Cunningham's Crystal Spring Ramblers and Ocie Stockard's Wanderers. He joined the Doughboys in 1939.

Ted Graves, the only girl in the group, plays accordion. On Thursdays she plays the piano for them because on that day they leave off the hillbilly stuff and devote the entire quarter hour to hymns and an occasional poem. They usually have quartets, duets and a solo using one violin, pno., solovox and an old fashioned pump-organ.

George (Happy) McCullough began work with the Coffee Grinders in 1943. He plays fiddle and doubles on clarinet.

Lee (Asa) Woodward plays bass.

Addenda from Bob Healy:

Recordings by the Coffee Grinders are not known, but the following probably consist of the basic group and date around 1947.

Red Woodward and his Red Hawks (2)
Signature 1025 - No Tears Tomorrow (SRC 579)
(cc Marvin Montgomery)
(Vocal by J. B. Brinkley)
I'll Never Believe It (SRC 581)
(cc Dale Woodward)
(Vocal by J. B. Brinkley)
Signature 1036 - Why Try (SRC 695)
(cc Red Woodward)
(Vocal by J. B. Brinkley)
Cowboy Boogie (cc Red Woodward) (SRC 696)
(Vocal by J. B. Brinkley)

(1) Group calling itself the Light Crust Doughboys was broadcasting from WAGA, Atlanta, Georgia, but was off the air by 1946.

(2) Broadcasting from KGKO, Fort Worth, Texas, as early as 1945, for the Hawk and Buck Work Clothes Co. Interestingly enough, on the same station were the Coffee Grinders. Most probably they were the same band, just different sponsors.



UNIDENTIFIED BARITONES ON DIAMOND HARMONY AND STANDARD

Expert Jim Walsh comes to the fore

Your listings in the January (RR103) Record Research include a number of vocal records, mostly sung by unidentified baritones, about whom you asked information, which I am glad to give. All these off-brand records, with one exception, were Columbias in disguise, and the artists therefore are easy to trace in old Columbia catalogs:

- No. 146, 147 and 148, "Oysters and Clams," "Goodbye, Eliza Jane," and "The Ghost That Never Walked," all on Diamond records, were sung by "Ragtime Bob" Roberts.
- No. 2496, "The Low-Backed Car," by George Alexander.
- No. 2497, "Oh, Oh, Miss Lucy Ella" is by Arthur Collins, and "Will You Be My Teddy Bear?" by Ada Jones and Billy Murray.
- No. 2498, "The Mississippi Stoker," by Bert Williams, and "That Mesmerizing Mendelssohn Tune," by Arthur Collins and Byron G. Harlan.
- No. 2499, "A Warrior Bold," by Frank C. Stanley. (This Oxford record is from a Zonophone master.)
- No. 2500, "Nobody," by Bert Williams.

Ed. Note (LK)--Here's more elaborate details of the records discussed herewith. Spindle hole sizes were very significant as competitive factors. DIAMOND RECORD (Diamond Record Company, Chicago, U.S.A.): They are 10" one-sided records of very durable construction with 1/2" SPINDLE HOLES apparently made to fit the Diamond Phonograph. The label itself is dark green with block white print and topography designed into a diamond shaped logo except for title, artist (which is simply listed as Baritone, Soprano, etc.) and catalog number which is in reddish print. One change is the last entry 3456 where the title etc. is in dark green instead of red. In the run-off grooves there is etched "Patented Nov. 25, 1902" which should give our patent researchers a chance to trace the label historically. On the blank reverse side there is a 2 1/2" x 3 1/2" paper sticker glued to the surface which states:

"This record is manufactured for the Diamond Record Co. under certain patents and is sold subject to conditions and restrictions as to the persons to whom and the price at which it may be resold to any person into whose hand it comes. This record is sold upon express condition that it shall not be copied or duplicated and that the full right of property or possession reverts to the Diamond Record Co. upon violation of this condition. Any violation of any such conditions or restrictions makes the seller or user liable as an infringer of such patents. Diamond Record Co."

It would be worthwhile to exhume these patents and see how Columbia passed on their material. In all cases the following Diamond catalog numbers are derived from the Columbia master number.

* etched in run-off grooves (as Jim mentions these are all by Ragtime Bob Roberts except last item which is by George Alexander)

- OYSTERS AND CLAMS-BARITONE SOLO * (1871-2) Diamond 1871
- GOOD BYE ELIZA JANE-BARITONE SOLO * (1875-3H) Diamond 1875
- GHOST THAT NEVER WALKED - BARITONE SOLO * (1888-4A) Diamond 1888
- THE LOW BACK'D CAR - BARITONE SOLO * (3456-3) Diamond 3456

The next item is a HARMONY RECORD of the Harmony Talking Machine Co., 618 S. Dearborn St., Chicago, Ill. It's a 10" sturdy double-sided disc utilizing a 3/4" SPINDLE HOLE!!! Also as Jim mentions - it's Columbia derived.

- OH, OH, MISS LUCY ELLA - BARITONE SOLO - Orchestra Accompaniment (3710-1-9) / BE MY TEDDY BEAR - SOPRANO AND TENOR DUET-Orchestra Accompaniment (3697-1-2-3) on Harmony Record A 478 (the former is by Arthur Collins, latter by Jones & Murray)

For those researchers who are patent conscious this label listed "patented Dec. 10, 1901, Nov 25, 1902, Jan 2, 1906, Feb 11, 1908, Nov 30, 1909, other patents pending."

Another variation in the Harmony stable is our next entry, HARMONY DISC RECORD of the Great Northern Mfg Co., 147-154 Fifth Avenue, Chicago, Ill. This is also a 10" double sided disc with a 3/4" spindle hole.

- THE MISSISSIPPI STOKER - BARITONE SOLO - Orchestra Accompaniment (3557 on label only)/ THAT MESMERIZING MENDELSSOHN TUNE - BARITONE AND TENOR DUET-Orchestra Accompaniment (4328-21-1 1) Harmony Disc Record A801. (As Jim lists, the former is Bert Williams and the latter is by Collins & Harlan).

Another interesting sidelight to this item is a little sticker placed on each side declaring that it is a "Copyrighted Record Additional Price 2¢".

And still another is the STANDARD DISC RECORD of the Standard Talking Machine Co., 198-202 Monroe St., of Chicago, Ill. - a one-sided 10" disc with a 1/2" SPINDLE HOLE!! - NOBODY (Coon Song) - BARITONE SOLO - Orchestra Accompaniment 3264-1-3 8) Standard Disc Record 3264 (This is another BERT WILLIAMS item). The price of this record throughout the U.S. was sixty cents.

What a fascinating research project this would be for some brave soul who could garner a batch of these labels... and decipher the Baritones etc. Those spindle hole competitors must have been something else. Incidentally your editor has seen spindle holes AN INCH WIDE. The identity of the label escapes me at this time, thanks goodness. That Columbia Record Company must have been doing something right \$\$\$ in those days. Apparently they dealt with anybody's talking machine company to supply them with Columbia masters providing they did not give the name of the artist and made their spindle hole larger than the Columbia product.

THE HAPPINESS BOYS - BILLY JONES & ERNEST HARE "TWISTING THE DIALS" (re. auction 102)

Report from John Coffey, Watertown Mass.

A brief burst of country music on the 12" Victor 35953 "Twisting The Dials" by The Happiness Boys J&H which appeared in your issue 102 auction is definitely a section of "MIDNIGHT ON THE STORMY DEEP" by ERNEST STONEMAN and other voices. The only Victor recording of the title by Stoneman is, according to Rust's Victor book, 39703-3 MIDNIGHT ON THE STORMY DEEP BRISTOL, TENN 7/25/27 UNISSUED as by ERNEST V. STONEMAN - MISS I. FROST - ECK DUNFORD, VOCAL TRIO, ACC BY ERNEST V. STONEMAN - h/g. According to Rust "Twisting The Dials" (48107-3) was recorded October 31, 1928 and its reverse side "part 2" (48149-2) was made November 12, 1928. Dave Kaplan is the pianist and the sessions were done in New York. Other parts of collage should be investigated (ed. Note-LK): That red hot clarinet run with percussion sounds like a cross between early Benny Goodman and Omer Simeon. Research!!!

ATTENTION: Puleeze! when sending in your letters, do give the source of your information plus indicate the Record Research issue and subject matter when answering or supplementing data of other correspondents. Keep those wonderful constructive research letters coming our way. Thanks. - L.K.

HENRY FILLMORE

Query from Walter Mitchell, Oriskany, New York

Does anyone have any information whatever about one Henry Fillmore? Just after World War One, he was writing "Lassus Trombone" and many other trombone specialties for concert and circus bands to play. I'd appreciate anything anyone can dig up on him.

JOSEPH C. SMITH (see also RR 103)

from Gerard Lerner, Youngstown, Ohio

I am a subscriber to RR and enjoy every issue. was very much interested in Issue No. 103 Jan. 1970 with the picture of J. C. Smith and his orchestra on the cover. I have always been very much interested in this artist but have never been able to find out much about him. Incidentally I have both records listed under the photo, plus 58 others on Victor and four Smith on the Brunswick Label. So you can see I am very fond of J. C. Smith. However I have never found any Smith on the Columbia Label. You have really aroused my curiosity. Wonder what period they are from?

My favorite recorded two piano passage has always been CHING A LING'S JAZZ BAZAAR on a Victor 35695, J. C. Smith's orch. played by Frank Banta and Hugo Frey, and my favorite waltz "DODOLA WALTZ", composed by Hugo Frey and played by Smith's orch. on Victor 35676. Give a listen to these two records and I think you will see what I mean. I have never heard a more superb two piano passage. Hugo Frey is listed as composer on many of the J. C. Smith records.

When I was studying violin and piano I noticed on some of my piano music that the music had been edited by a Hugo Frey. I wrote him in care of Robbins Music (the publisher) and asked if he was the piano player with Smith's orchestra, and composer of the DODOLA WALTZ. He was gracious enough to reply that he was the same and my letter had brought back many pleasant memories. He also told me that Smith was very popular in his time but slipped (along with many other orchestras) when Paul Whiteman came on the scene. I have some records in my collection (19000 series) that list Hugo Frey as Director of the Manhattan Merry-makers.

Joseph C. Smith was a superb violinist. Give a listen to his recording of SMILES Victor 18473 and notice the beautiful violin obligato to the melody as played by Smith. I have a record of J. C. Smith and his Trio on Victor 18532. MICKEY/KISSES with vocals by Henry Burr. My earliest Victor bears the number 18246 "POOR BUTTERFLY". This dates from 1917, so he must have been making records before 1919 as noted on page six RR Issue 103. I still take out my old "fiddle" once in a while and play along with the Smith orchestra. I know all the tunes as well as I know my name.

I am looking forward to RR Issue 104 with great interest and hope to see a detailed Bio of Joseph C. Smith together with a complete list of all his records.

Most of mine are in beautiful condition. About ten years I was lucky to purchase 40 Joseph C. Smith from an old gentleman who had given them marvelous care. They are as bright and shiny as a new penny and I am very proud to own them.

Ed. note: Frank Kelly, our invincible "Where Are They" columnist who had a bit on J. C. in RR 103 p. 4, has just come forth with some info. in which he believes J. C. passed away in Florida about 5 years ago. Apparently an obit may have appeared in VARIETY which bears investigation. Regarding our determination to find some personnel details on Smith's band and perhaps a biog of Joseph C - we are still in the searching stage. So be patient.

BERNIE CUMMINS PHOTO IDENTIFICATION (see RR 101 p 7)

- some help from Ralph Osborn, Raymondville, Texas

I believe the sax man on right is PAUL BLAKELY. Also the banjo player looks like Bernie's brother whose name escapes me.

VIC DICKENSON FIRST RECORDING

and CHAUNCEY MOREHOUSE SCATS!

Timely research from Eugene Kramer, Rochester, New York

1. Vic Dickenson's first recording identified

Vic Dickenson, in an interview held 2/7/70, stated that the first record he ever made was as a vocalist on a Luis Russell date in 1930. Vic stated that he is the vocalist on Russell's HONEY THAT REMINDS ME, Br 6046. Vic stated he played NO trombone on this date. J. C. Higginbotham is the trombonist. Vic said that Higginbotham once said that he thought Vic played the trombone on this date too, but that Vic told him no --- that he (Vic) only did the vocal, and Higgy was responsible for the trombone. Vic was very precise in describing this, his first record date.

2. Chauncey Morehouse the scat vocalist on Harlem Twist?

When Brian Rust's Victor Master Book, Vol. II came out I quickly turned to the entry on Red Nichols' Harlem Twist (Victor 21560). The Victor files usually identified all vocalists by name, and Brian has put all this in his book, which is a great source for discovering the identity of previously unknown vocals. I had always wondered who did the scat vocal on the above-mentioned disc. But alas! the Victor Master Book could offer no help. A few days ago I was listening to Joe Venuti's Okeh 41133, I MUST HAVE THAT MAN, vocal by Chauncey Morehouse. Eureka! The vocalist on HARLEM TWIST and I MUST HAVE THAT MAN sounded one and the same to me. I'm almost dead certain it is the same man, presumably Morehouse, if the data is correct on the Venuti record. I've written a note to Woody Backensto asking him to check this out. Does anyone else have an opinion?

EDDIE ALLEN (famed Clarence Williams cornetist) with MORAN & MACK!!!

fascinating discovery by Jim Hadfield of Richville, N. Y.

One I must tell you about--I was reading a back-issue of RR, and spied a small piece about Ed Allen. He had told someone he had done a bit with Moran & Mack once, but the writer (one of the staff at RR - can't remember who -) couldn't find any horn on any of M&M's records. Well, I found it. It's an odd one all right.

Col 170330 A Dialogue by Moran & Mack from the novel TWO BLACK CROWS IN THE A. E. F. by CHARLES E. MACK. THIS RECORD NOT FOR SALE. Compliments of the publisher, the Bobbs-Merrill Co.

Looks like it was made to give away with copies of the book. Although the setting is a typical M&M comedy skit, it's an advert. for the book. It has a couple of "bugle calls" in the skit. So it looks like Ed knew what he was talking about. The record is a black-faced Col. but is one-sided. Flip has only the word COLUMBIA in big letters on it (mx-w 170330).

If you can remember who it was that wrote the piece, please tell him, would you? I've looked for it, but haven't found the piece yet. Was quite a few years ago. (Ed. We're going to look, Too!)

FRED MACMURRAY WITH GEORGE OLSEN IN THE LATE 20's

Query from Vincent Rowe, Los Angeles Calif.

I wonder if you and/or your readers will verify or refute the following: did actor Fred MacMurray play sax and SING with George Olsen in 1928? I have a scroll Victor, Number 22248, with a "vocal refrain by Fred MacMurray"; the tune "After A Million Dreams" from the Fox film "Cameo Kirby". I THINK it's MacMurray (judging by the pronunciation rather than the voice itself) but am not sure. He has not answered a direct inquiry.

Ed note: Vincent! Yes this is the Fred MacMurray who plays a thirty-ish father-role on TV these days.



VERTICAL JAZZ (EDISONS)

When making assumptions regarding "takes" used on various phonograph records, as I did in Issue 102, someone is bound to prove the assumption erroneous. Historical Jazz LP 5829-8 "Vertical Jazz" did not use the same material that was available earlier to Riverside for their reissues. Les Zeiger informed me that his discs were used for VJ 5829-8. Now we can report the complete discographical details.

First a bit of additional background. Initially this LP was called to my attention by Dr. Robert H. Powell of Sewell, N.J. at a gathering of aficionados at his home. Later Bob Schreiban, president of House of Jazz Imports, read the liner notes over Radio Station WFTL-FM. To correct the misrepresentation I supplied these men with the correct personnel. So now it is only fitting to share the total data with "Small Change" readers. There's a lot of talent here -- they deserve recognition.

The tunes are reported in the order of their LP appearances. The listing sequence is: master and "take" original Edison issue, tune title, New York recording date, followed by the personnel. Except for the first four tunes by RED & MIFF'S STOMPERS, "Five Pennies" by the PHIL NAPOLEON ORCH., the tunes were recorded by Ed Kirkeby's CALIFORNIA RAMBLERS under their Edison pseudonym, THE GOLDEN GATE ORCHESTRA.

Side I - VJ 5829-8			
11246-A	Ed 51854	Stampede	Oct. 13, 1926
11245-A	"	Alabama Stomp	"
11291-A	Ed 51878	Hurricane	Nov. 10, 1926
11292-B	"	Black Bottom Stomp	"

Red Nichols(c); Miff Mole (tb); Jimmy Dorsey (cl, as); Alfie Evans (as); Arthur Schutt (p); Joe Tarto (tuba); Vic Berton (dm).

18028-C Ed 52147 Five Pennies Nov. 12, 1927
Phil Napoleon and possibly Leo McConville (tp); Vincent Grande or Miff Mole (tb); Manny Prager, George Bohn, unknown tenor (reeds); Frank Signorelli (p); Julian Davidson (g); Joe Tarto (tuba); Ted Napoleon (dm). (very doubtful -see Napoleon Rosemont write-up Page 4)

11361-B Ed 51897 Sidewalk Blues Dec. 9, 1926
Chelsea Quealey, Roy Johnston (tp); Abe Lincoln (tb); Bobby Davis (cl, as); Sam Ruby (ts); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil(dm).

Side II - VJ 5829-8
10930-B Ed 51737 "Shake!" April 16, 1926

Roy Johnston (tp); Abe Lincoln (tb); Bobby Davis, Bunny Drown (reeds); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

18198-C Ed 52206 I Ain't Got Nobody Jan. 27, 1928
18199-C Ed 52206 Third Rail Jan. 27, 1928

Mickey Bloom, Tony Russo (tp); Tommy Dorsey (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vi); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).

18033-C Ed 52164 Make My Cot Where Dec. 6, 1927
The Cot-Cot-Cotton Grows

Chelsea Quealey, Henry Levine (tp); Al Philburn (tb); Pete Pumiglio, Bob Fallon (reeds); Joe LaFaro (vi); Jack Russin (p); Tom Fellini (bjo); Henry Stern (tuba); Herb Weil (dm).

18138-B Ed 52181 The Pay Off Dec. 28, 1927

Tony Gianelli, Bill Moore (tp); Carl Loeffler (tb); Pete Pumiglio, Sam Ruby, Fred Cusick (reeds); Spencer Clark (b sax); Al Duffy (vi); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

JAZZ RECORDS by Brian Rust was consulted for the PHIL NAPOLEON ORCH. personnel; Ed Kirkeby's records provided the names of the musicians used on each of his dates.



Big spindle holes! several of them the same type, what least 3 (like the above) labels, but sold them privately w/ classical, late '70s.

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BG ON THE RECORD

A Bio-Discography of Benny
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Connor and Warren W. Hicks

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with 41 photographs (many never
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HELP YOURSELF TO HAPPINESS — Benny Goodman Orchestra — 9/18/31. Did you know that Benny and Glenn Miller led a band together? Here it is!

THE MAN FROM THE SOUTH — Rube Bloom and His Bayou Boys — 1/16/30. Fun. Great party jazz.

TURN ON THE HEAT — The Charleston Chasers — 9/28/29. Good tune from one of the first movie musicals, *Sunny Side Up*.

HERE COMES EMILY BROWN — The Charleston Chasers — 5/26/30. Catchy tune. Benny and Tommy Dorsey trade solos.

IT'S THE GIRL! — Lee Morse and Her Blue Grass Boys — 7/8/31. Lee's country style sounds right up to the minute these days.

ANNIE DOESN'T LIVE HERE ANYMORE — Art Kohn Orchestra — 10/30/33. Remember this big one? Chick Bullock sings.

THE SUPER-SPECIAL PICTURE OF THE YEAR — The Yacht Club Boys — 1/16/34. A camp classic! Glorious lyrics, and two of the hottest solos BG ever recorded.

WE WERE THE BEST OF FRIENDS — Steve Washington Orchestra — 11/22/33. As mellow a record as you'll ever hear.

AS LONG AS I LIVE — Benny Goodman Orchestra — 5/14/34. Jack Teagarden singing and blowing at his best.

YOU CAME TO MY RESCUE — Teddy Wilson Orchestra — 8/24/36. Great tune from *Big Broadcast of 1937* that bears reworking. Helen Ward shines.

WHO CARES? — Fred Astaire with Benny Goodman and His Orchestra — 5/9/40. One of Gershwin's best. A record without flaw.

JUST LIKE TAKING CANDY FROM A BABY — Fred Astaire with Benny Goodman and His Orchestra/Sextet — 5/9/40. Fred sings and taps while Benny and Lionel Hampton swing behind him.

THE FABLE OF THE ROSE — Benny Goodman Orchestra — 2/7/40. Gorgeous Eddie Saulel arrangement, gorgeous Helen Forrest vocal.

SOMETHING NEW — Benny Goodman Orchestra — 5/5/41. Unusual jazz record in that it's melodic and swinging and packs an emotional wallop.

I SEE A MILLION PEOPLE — Benny Goodman Orchestra — 8/20/41. Try guessing the vocalist on this underrated tune. Yes, she's famous.

SERENADE IN BLUE — Benny Goodman Orchestra — 6/17/42. Glenn Miller featured this, but Benny and Dick Haymes bring the tune to new heights.

GIVE ME THE SIMPLE LIFE — Benny Goodman Orchestra — 11/20/45. Benny had a way of turning an unassuming little pop tune into a small masterpiece.

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RR 201

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(CONTINUED)

KING OLIVER - LIZZIE MILES RECORD DATE??

research from Paul A. Larson, Lakewood, NJ
The record date that King Oliver is supposed to have played with Lizzie Miles in 1930 has long been a question in the minds of Oliver collectors. Ever since the letter that Oliver sent to Bunk in Eltra Texas in "early 1930" was published in Jazzmen, the record has been a point of argument. It is my feeling that I am now able to explain what probably did happen in this matter.

Oliver who had been one of the first to go north and make good was always writing to his old friends in New Orleans to try and get them to join him as he could hire them at much cheaper wages than those musicians who had learned about the monies to be made in music in the north. And in doing this he always wanted to let them think that he was really making it big by telling them some of his successes (of which he had many, to be sure). So Oliver in his letter to Bunk, whom he had just recently heard from, wanted to make sure that Bunk was aware of his needing musicians for his many gigs and record dates and he made sure to mention a record date. He had much difficulty in locating the much travelled Bunk. Bunk had been on the road for about 2 years with the Houston-based band of Dee Johnson travelling all around the Southwest. Finally as the address of the letter indicates Bunk ended up in the small Texas town of Eltra between Vernon and Witchita Falls where he took a job with Totten Bros. Funeral Home as a sort of handy man. During this period Bunk, according to Mr. Totten, did not play at all and was known locally as "sweet Willie". The date of "about early 1930" fits in with all the above so with this information we want to see what Lizzie Miles was doing in the way of recording.

It is my opinion that this is what happened at the Miles record date on 2-27-1930, a Thursday. Oliver probably was a visitor in the studios as he was a Victor artist also, but did not play (records made that day by Lizzie were Vi 23281 - The Man I Got Ain't The Man I Want, Vi 23298 - Too Slow Blues (this was never issued), Vi 23306 - Done Threwed The Key Away and Yellow Dog Gal Blues which was issued many years later on Camden LP CON 147. My reasons for thinking this aside from the above mentioned one is that in the letter to Bunk he says that "the first thing Monday I will see if he can find some kind of job for you" and also that the record date was yesterday, meaning that he would have written the letter on Friday 2-28-1930. Bunk and Oliver may have written to each other a few more times as Oliver asked Bunk to join his band that was going to make a tour of the mid and south west areas, and rumour has it that Bunk left Eltra to go and join Oliver in Kansas City where Oliver played a dance at the El Torreon on Saturday 6-14-1930. Oliver left Kansas City to go to Wichita to play at the Fox-Miller theater (as part of a double feature program with the movie "Runaway Bride" for 3 days from 6/19 to 6/21). The Oliver band played four shows daily at Fox-Miller (1:30, 3:40, 7:30 and 9:40) but in only staying there for a few days did not allow time for Bunk to ever catch up with Oliver.

I would appreciate any of the readers of this letter to write with any opinions they may have as to my reasoning about Oliver being in the record studio with Lizzie Miles but telling Bunk that he "made a record yesterday with Lizzie Miles."

- References:
- King Joe Oliver
- Jazzmen
- The Victor Master Book Vol. 2

LP 2001 Spivey Reissues Victoria Spivey Fourteen Historic Reissue Collector-Item Performances

SOME CORRECTIONS from Quentin Riggs re: Crescent Records and Harry Blake! (see RR 103) (+102)

I am writing to correct some errors I made in my letter which was published in Issue 103 of Record Research. Thanks to my good friend, Jim Walsh, who conducts the monthly "Favorite Pioneer Recording Artists" department in Hobbies magazine, I have learned that Crescent records were all vertical cut discs and that they were simply Pathe records in disguise.

I was mistaken in identifying "Harry Blake" as Ernest Hare. That pseudonym was used during the 1920s by Billy Jones on Pathe and Actuelle, but it was used earlier by Wallace Cox, who was a well-known concert singer in his own right.

reminiscing in TEMPO by Frank Kelly

WHERE ARE THEY? by Frank Kelly

RUDOLPH FRIM, the famous composer, is 89 and claims he practices the piano four hours per day, and lives in NYC (???) BESS MYERSON, MISS AMERICA of about 20 years ago, who made millions as a TV panellist - now is NYC's commissioner of consumer affairs - which also rates her not only a hefty salary, but all the free tickets she wants to Broadway shows. CHARLIE SHRIMMAN, a pioneer of the big bands in the 20s & 30s who allegedly started GLEN MILLER, ARTIE SHAW, CLAUDE THORNHILL and others on the road to fame now lives in Florida in retirement. MILA MILSTEIN, the daughter of world famous violin virtuoso, NATHAN MILSTEIN, has been working in Paris, France as a disc jockey (long hair??). CHARLEY CONERLY, the former football GIANTS quarterback is now a broadcaster in Miss. where he owns a group of shoe stores. CONERLY read the stories of JACKIE ONASSIS' wedding, and said he didn't know that JACKIE wore a size 10AA shoe. Same size as GRETA GARBO?? RUTH SLENCZYNSKA, who was a child prodigy in the mid 30s who got rave critical notices by the press - still performs on the concert stages, is married to Prof. JAMES RICHARD KERR, and she is artist in residence at the University in Edwardsville, Ill. where Ruth, and her husband make their home. CLIFF HEATHER, who blew trombone with HENRY THEIS, JAN SAVITT, and other fine big bands has been on the CBS staff in NYC and has been seen and heard recently blowing with the THAD JONES-MEL LEWIS BIG JAZZ BAND which CHUBBY JACKSON calls the best damn band in the land. Chubby has been living and leading his own jazz combo in the Miami, Fla. area, and had his own big jazz rehearsal band every Sunday at a spot in Little River, Fla., now has a combo at Atlantic Beach, N.Y. His son, I think, drums with him. Remember the WILDE TWINS!!! They got their start in show biz singing with the HAL HAVIRD band aboard a Miss. River showboat. Later formed a trio called Lee, Lynn & Lou-quit that to join the RAY NOBLE Band Jan. 1, 1941 at Chicago's PALMER HOUSE-later joined BOB CROSBY's band in Hollywood in 1942 where they became half of the BOB-O-LINKS singing act, -from there they went into films - first movie was Andy Hardy's Blonde Trouble. Lee Wilde lives in Newport Beach, Calif. where she's married to Tom Cathcart. Lee and Tom have a son 24 years old, and a daughter. Lynn's married to James Cathcart, Tom's

brother - and has two kids, a son and daughter. The Wilde twins were born in East Louis, Ill. Lee is a grandma - and she graduated from U. of Calif. with a bachelor of arts degree in French. Lynn lives in Michigan City, Indiana. Her mate, Tom, was a drummer with ALVINO REY's Orch. Today Tom is retired general contractor with several residential projects in Blythe, Calif. Lynn's mate James played violin with RAY NOBLE'S ORCH., and is now an exec. with the Pulman Co. in Chicago, Ill. ... Lynn wants to resume her career, and this may happen in November 1989 at the Newport Inn in Newport Beach, Calif. CONNIE TALMADGE, silent film star, is the widow of Wall Street broker Wally Giblin, and lives in NYC's Park. Her son Wally Michael Giblin is also a Wall Street broker. Don't you recall Connie being America's, or was it Hollywood's best dresser. Many years ago she was married to a Chicago dept. store heir, whose name I can't recall. Her sisters Norma and Natalie are deceased. Norma passed away several years ago, and Natalie in recent months - she was married to BUSTER KEATON, the late silent film comedian, I doubt Natalie did any, or not much acting. Norma was a very big silent star - once married to George Jessel and Joe Schenk-film producer. Connie took light fashionably dressed airy film parts,

*** THE DEMISE OF BROADWAY ***

The frivolity and the bands of the former GAY WHITE WAY brought this writer to what Mayor John Lindsay likes to call FUN CITY. I very well recall digging Paul Whiteman's band at the PARAMOUNT THEATRE when Pops had Jimmy Dorsey, Lennie Hayton, Roy Bargy, Charlie Margolis, Bix, Trumbauer, Bing Crosby, etc. and through the following years I saw Rudy Widoft, Jesse and Helen Crawford on their twin organs, Guy Lombardo, Russ Morgan (who recently died), Boyd, Raeburn, Jimmy Lunceford, Bill Robinson, Jerry Wald, Bob Zurke's Band, Bunny Berigan, Jimmy and Tommy Dorsey bands and all the others. Today the Paramount Theatre is a bank. The ROXY where I well recall diggin' Jimmy Dorsey's band, Ed Sullivan MCing, Jan Murray, NY Philharmonic with Mitropolits directing, and other bands and acts. Today the famed Roxy is no more - having been demolished in favor of a high rise building which now dots the New York skyline. The ASTOR HOTEL where we dug Tommy Dorsey, Jan Savitt, Alan Holmes, Bill McCune, and all the big name bands, has been demolished and is a temporary parking lot until they're ready to erect another high rise office building. The CAPITOL THEATRE where we dug Major Bowe's Gang, many of the big bands - last one we dug was after WW 2 of Paul Whiteman which had 2 nice guys (now unfortunately deceased) George Wettling and Bill Stegmeyer, both of whom I had the pleasure to meet. Don't recall the other sidemen Pops used on that date. The ARCADIA BALLROOM, where we heard Harry Reser, Muggsy Spanier's big band when he had Charlie Queener on piano and Paul Martell, now living in Miami, who fronted the Arcadia house band, is also no more. It's another high riser. LOEW'S STATE and THE STRAND THEATRE which featured name bands and acts still operates as film houses only. But the gaiety of the old "Main Stem" has turned into a street for whores, pimps, homos, dope addicts and pushers, pickpockets, and assorted criminals. Only nuts, people in business, and people taking in the shows frequent that Queer Alley. Even the tourists have fled Broadway and discovered the finer atmosphere of Fifth Ave. and the East Side of Manhattan. Matter of fact - NYC's entire West Side has gone to pot. At Broadway, especially on weekends Broadway & 42nd St. between 7th & 8th Aves. is crawling with male and female uniformed and plain clothes cops. This change of complexion of Broadway and the almost complete demise of the big bands is indeed a severe blow for all who like good popular band music. How many big bands beside the following can you name that is active today???? Duke Ellington (Rainbow Grill, Aug '69), Count Basie, Lee Castle's Jimmy Dorsey ghost band around N.Y., N.J., and Conn., Ralph Marterie in and around Chicago, Si Zentner - up and down and around the West Coast, Buddy Morrow on the road, Woody Rich and Woody Herman, Harry James, Dick Stabile (West Coast & Vegas), and Thad Jones-Mel Lewis big jazz band. Can you add any steadily working nationally-known bands to this list?????

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